

Best Teachers of Music Here, Is the Word From Berlin

Higher Efficiency and More Progressive Instructions at Home, Says Varese.

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When the public learns that good music is not necessarily of the high brow class and when concerts by real musicians are taken out of the hands of social snobs America will be found to be just as fond of good music as Europe is supposed to be. This is the opinion of the International Composers' Guild, which aims to bring the composers of the world closer to the public. This organization, which was firmly established in New York last year, according to Mr. Varese, has just established a branch in Berlin.

The first concert under the auspices of the guild given here this week, aroused much enthusiasm. French, Italian, and Dutch, as well as German composers being represented on the program. A Russian branch of the organization is being formed under Arthur Louie.

"It is only necessary to establish our organization in America, Germany and Russia," said Varese. "The other countries will follow naturally. America is especially important since good music has been on the wrong basis there. The American public likes good music better than poor music just the same as the people of other countries do, but must have always been too much of a social affair there."

"If the composers and the public get in closer touch a world-wide increase in the interest in good music is certain to result. Music students do not need to come to Europe to get the best training to-day. They will find at home higher efficiency and more progressive instructors than in Europe."

The hardened musical arteries of Germany are most conspicuous at concerts where people listen intently to the time worn favorites, but will not tolerate an innovation.

"In contrast to this the American music public shows eagerness and comprehension for the most diverse types of music, despite the fact that it is frequently imposed upon by fakers, and American orchestras are the best in the world."

"Isolation of England, America, France and other countries from Germany during the war has given them more individuality in music than they had before the war, when German music was accepted everywhere," said Theodore Spiering, who is here from America conducting the Philharmonic Orchestra for the first time since the war.

The conductor, who first made a name for himself when Director Gustav Mahler of the New York Philharmonic Orchestra fell ill and he was given his baton, was welcomed to his first appearance in a program of unusual excellence. "It is of the greatest importance that Germany resumed touch with the outside world," he said. "The only way to the sake of its own musical life, but for the sake of regaining in full measure the same sympathy in foreign lands that it enjoyed before. There is no question that other countries have benefited from the exclusive adoration of Germany as the musical paradise. England, America and France are willing to enjoy German music again, but their ambitions in matters of art have been developed to such an extent that they want an appreciation of their own music in return on the part of Germany."

Conductor Spiering added that distinct hostility to foreign conductors is shown in many cases. "I was astonished," he said, "to see a critic in one of the most important Berlin papers refer to 'valuable' conductors and to use mention made of such men as Dr. Volkmar Andrae as though they had usurped by virtue of their financial strength a place to which they had no right."

He added that America is now receiving German artists without prejudice and that as soon as it is felt that Americans are being received in the same manner the musical entente will have been reestablished.

Mr. Spiering was for many years identified with American life in Berlin. Mrs. Spiering has arrived from Munich, where she will spend the winter with her family, to be present at the concert.

Other American concert goers of the week are Mrs. Germaine Schmitzer, the wife of Dr. Leo Schmitzer, the New York surgeon; Mr. Rudolph Polk of New York and Mr. Arthur Hartmann of Cleveland, both playing outstanding works of violin literature with the Philharmonic Orchestra, and Mr. Henri Desormes of Chicago and Paris, a pianist who will be heard for the first time in Berlin.

Mr. Polk has announced to his friends here the engagement of his sister, Miss Marion Stone of New York, to Mr. Mischa Elman, the Russian American violin virtuoso.

Three Plays of Interest To Rome's Theatergoers

Special Correspondence to THE NEW YORK HERALD.

New York Herald Bureau, Rome, Oct. 28.

Beginning of the opera season is still a long way off, but the theaters are now open with offerings of first rate interest. The premiere of Luigi Pirandello's "Henry IV," at the Argentina this week, called out a large audience, which gave the playwright, who was present, an ovation. "Henry IV" is a "Six Characters in Search of an Author," the Pirandello play which is now appearing in New York, is considered the Sicilian playwright's best play, and those who were disconcerted by the mixture of illusion and reality which characterizes the new "grotesque" school, could enjoy the obvious comedy of the piece.

Anna Melato, who with Emma Gramigna, inherits as much of Duse's prestige as any Italian actress to-day, gave a powerful interpretation of Anna in Gabriele D'Annunzio's strange play, "La Citta Morta," at the Quirino, where she is appearing in a series of plays.

A third event of the week, the presentation of D'Annunzio's "Phedra" in the ruins of the Roman stadium on the Palatine Hill, by a new Roman literary society, Greek dances and antique Greek music were features of the out of door performance in the success of which the setting proved to be a large factor. Gabriellino D'Annunzio, son of the poet, was one of the actors.

NEEDS OF HAMBURG'S POOR.

Two Hundred and Eighty Million Marks Required.

HAMBURG, Nov. 10.—Two hundred and eighty million marks are required to help the poor of Hamburg city and state through the winter, according to an estimate of the Public Welfare Office, which has been submitted to the State Senate.

This sum would include the following provisions: 100,000,000 for general welfare activities, 20,000,000 for war sufferers, 50,000,000 for fuel for the needy, 10,000,000 for clothing and shoes, 25,000,000 for reducing the price of food, 40,000,000 for lowering the cost of foodstuffs, 20,000,000 for the establishment and conduct of school children's feeding, and 5,000,000 for aiding aged persons and limited wage earners.

Risque Plays Create Paris Demand for Child's Theater

Super-Classical and Suggestive Pieces Not Fitted to Young People, Say Parents—New French Productions—Bernhardt's Reception.

Special Correspondence to THE NEW YORK HERALD.

New York Herald Bureau, Paris, Oct. 28.

THE creation of a theater for plays specially written and played for the benefit of children is one of the latest suggestions made here. It is made undoubtedly on account of the numerous new plays which have been presented or are to be presented this year, none of which appear of the style to be shown young people.

When plays are not super-classical they are far too light and suggestive and are either lost on youths or else teach them a very different lesson about life than that which they should know. Theatrical people here suggest that playwrights write adventurous plays, which it is thought children delight in.

"So accustomed are children nowadays," writes a parent, "to look upon life in any but a fair play manner that they are of little interest to them. What children want to-day are plays written around plots with a Sherlock Holmes in the background. Operas and classical in verse they cannot understand, dazzling reviews made them yearn to grow up and enjoy life and partake of forbidden fruits long before they are of an age to understand life."

Whether the suggestion to have a special children's theater in Paris ever materializes time alone will tell. Meanwhile certain of the new plays put on in Paris of late are certainly far from being the kind to which parents would take their children.

New Play Very Risque.

A play put on at the Theatre Cluny in the last week is a striking example of this. The title, or the words which make it up do not suggest anything very shocking, for only to those very familiar with French slang can such words as "Tas donc perdu ton mantillon" mean anything. A million in ordinary French is just an ace in a pack of cards. The plot of the new play deals solely with the period of war. Evered kind of uniform is seen on the stage at some moment. The plot, of course, plays the leading roles, and an American doughboy is also figured. A Frenchman has served in the trenches and through a correspondence bureau has made the acquaintance of a charming Parisienne, to whom, during one of his frequent visits to the capital, he has proposed and has been successful. This, however, has roused the jealousy of one of his comrades, in whom he confided and who has fallen in love with the Parisienne, and has even decided her to give up the first love, but she asks the second lover to find the necessary excuse. He easily does so, for after the Parisienne's family return to which many allied friends are invited he breaks the unexpected news that the first lover, while he has not been killed in the war, has been injured through the cold that he is in reality a very sick man and totally unfit for marriage. The second lover of course is then free.

Even critics and first nighters could not help from being severe in their criticism of the play, and undoubtedly it will not go very far into the season.

Bernhardt's Success.

To get back to sensible and solid plays, a wonderful success was scored by Sarah Bernhardt when she reappeared in "La Gloire" at her own theater. French audiences are very much regretting that Mme. Bernhardt has decided to give but a limited number of representations of "La Gloire," but are enthusiastically looking forward to Sarah's return from Italy, when she intends to devote more time to her theater.

The new Comedy Francaise play, "Le Chevalier de Colombe," apparently did not come up to expectations. The applause during the first night was very slight, and it is perhaps lucky to have the Comedie Francaise as its home, for otherwise it is evident it could have enjoyed but a very limited run. As it is played intermittently and by famous artists of the Comedie it will eventually pay its way.

Rapid progress is being registered at the rehearsals of the new Casino de Paris review, in which the stars will be Mistinguett and Earl Leslie, the American dancer. Leslie claims he has brought back several catchy songs from America, some of which he will sing, while others have been translated into French and will be sung by Mistinguett. The review will be of the usual style put up at the Casino. Wonderful costumes are to be the main feature, together with various interpretations of the nude. Four playwrights have their signatures affixed to the review, a record for that kind of show.

French audiences are eagerly awaiting the new Mogador Theatre program. Just as soon as "L'Arlesienne" leaves there, "Peer Gynt" is to be shown. The piece will comprise ten tableaux, and for the first time Grieg's music will be heard in its integrity.

Paintings by Georges D'Espagnat and Henry Moret are always welcome to New York students and a group of their paintings now in the Durand-Ruel Galleries will meet with the usual appreciation.

Among the portraits in John Young-Hunter's exhibition, which will open at the Montague Street Galleries to-morrow, there will be an unusually interesting presentation of Mr. E. W. Scripps, founder of the United Press. The portrait was painted during last summer on Mr. Scripps' yacht while at anchor off Woods Hole, on the Massachusetts coast. It is full of character and an excellent likeness. And there will be other portraits in the show that will be found quite as interesting—Mrs. Morris Volk, Gen. Avery D. Andrews and Robert Edmond Jones will be among them.

Mr. Young-Hunter will be remembered for his successful exhibition held in New York last winter, when the public and press expressed their admiration for his work. He was a portrait painter of distinction before he came to this country some ten years ago to execute two portrait commissions and, when gaining financial success, taking America so well, that he decided to remain, going only occasionally to London to paint portraits.

His father, Colin Hunter, was a well known marine painter of England, who had among his closest friends such men as Sir John Mills, Lord Leighton, Orlando, Sir John Lubbock and John Sargent, and who was, therefore, in a position to guide the talents of his son, whose teachers were men of the highest reputation in Europe among them Alma-Tadema and John Sargent. The latter artist has spoken of him as "one of the best English artists of the present day, an excellent painter of subjects and a gifted portraitist."

One of his early paintings, "My Lady's Garden," is prominently hung in the Tate Gallery, London, and a large picture, "The Dream," was purchased by the French Government just prior to the outbreak of the war, for the Musée de Luxembourg.

In America he has painted numerous persons of note in social and business circles in New York and various cities. His present exhibition further emphasizes his ability as a portrait painter.

This is the biography of Leonetto Cappiello, whose brilliant posters are to be shown this week at the French Museum. He was born in 1875 in Livorno, Italy, and came to Paris in 1897, contributing regularly to the *Figaro* and to the *Journal* the cover designs that brought him at once into prominence.

His first album, published in 1899 and introduced by a preface by Marcel Proust, made a brilliant success. Henri Batifolle, Adolphe Brisson, Fernand Alexandre, Gustave Kahn, Robert de Flers, Ugo Ogetti, had all written numerous articles testifying to the indisputable talent of this master.

In 1900 he made some of his first posters, comprehending well the important place this form of art was to fill in our epoch, and ended by disconcerting his

Another play of a similar character, but not quite so suggestive, however, is "La Pensonnairre," at present being shown at the Theatre des Arts. The plot is told in a few words. A young girl has fallen in love with a young man, and at the first opportunity she gets she bluntly goes to him, takes him by the arm and says, "You don't love me, but I love you. Come, marry me."

The young man attempts all kinds of excuses, but the determined girl arranges him before a family council and flatly announces that he has "ruined" her and therefore must marry her. The young man is this time so completely dumfounded that he cannot find any excuse to oppose to the girl's untruth and the family make him marry the girl. As all French plays must have a happy ending, the last act of "La Pensonnairre" shows that the young man has fallen desperately in love with his wife.

Even more suggestive matter is to be found at the Concert Mayol, where the new review has for title "Oh, quel Nu." The invitations sent out from the theater announce that the most beautiful girls in Paris are appearing there and at one time during the show pass up a transparent staircase from the stage to the balcony stalls. All of course are in various styles of undress. It appears, however, that the title has nothing to do with this and that it was only decided upon during rehearsals, when a critic going round to the various artists to congratulate them put his completely bald head in at the door of the star's dressing room and caused the latter to exclaim, "Oh, what nudity!"

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